



184 Whelpley

SONG BOOK

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Songs for Tom - Dick -
Bob and Eddy

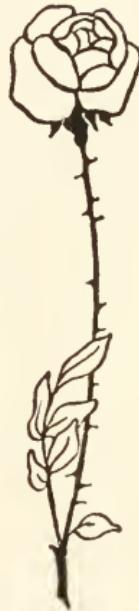
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SONGS FOR **TOM · DICK · BOB · & · PEGGY**



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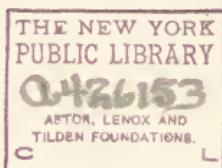
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SONGS
FOR
TOM, DICK, BOB & PEGGY



WHEN PEGGY RINGS THE BELL.

O TOM and Dick and Bob and I
Have made a splendid tune!
We march around in our back yard
Each pleasant afternoon,
And sing it as we march along,
As loud as we can sing,
While little Peggy rings the bell
As loud as she can ring.
With horns and drums we four big boys
Can make a most tremendous noise;
And Peggy likes to help along,
So while we march and sing our song,
We let her ring the bell.

[:]

I guess the neighbors all around
 Are feeling pretty proud
 To have musicians living near,
 And playing good and loud.
 Sometimes they come to see us march,
 And then they always say,
 "What splendid soldiers they will make!
 How well they sing and play!"
 We blow the horns and beat the drum,
 With rat-tat-tat and tootle-tum,
 And Peggy likes to help along,
 So while we march and sing our song,
 We let her ring the bell.

CON SPIRITO MF

1. O, Tom and Dick and Bob and I have made a splendid
 guess the neighbors all a-round are feel-ing pret-ty

tune! We march a-round in our back yard each pleas-ant af-ter-proud
 To have mu-si-cians liv-ing near, and play-ing good and



noon, And sing it as we march a - long, as loud as we can
loud. Some-times they come to see us march, and then they al - ways



sing, . . While lit - tle Peg - gy rings the bell as loud as she can
say, . "Whatsplen-did sol - diers they will make! How well they sing and



F
ring. With horns and drums we four big boys can make a most tre-
play!" We blow the horns and beat the drum, with rat-tat - tat and



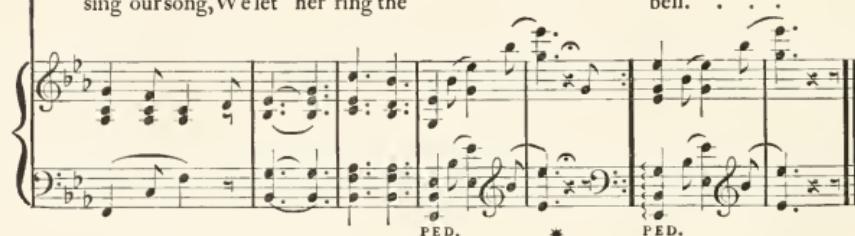


men-dous noise; And Peg-gy likes to help a - long, So while we march and
toot - le-t u m, And Peg-gy likes to help a - long, So while we march and



sing our song, We let her ring the bell. . . . 2. I
sing our song, We let her ring the

bell. . . .



PED.

*

PED.

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THE SHADOW

MY shadow stays with me all day,
And then at dusk he steals away,
And I suppose he goes to play
With Someone down in China.

For while I am asleep at night,
Down there the sun is shining bright;
Perhaps he's dancing in the light,
My shadow down in China.

I wonder which he likes the best,
His playmate in the East or West,—
Me, when I'm in my Sunday best,
Or Someone down in China.



RIT. A TEMPO

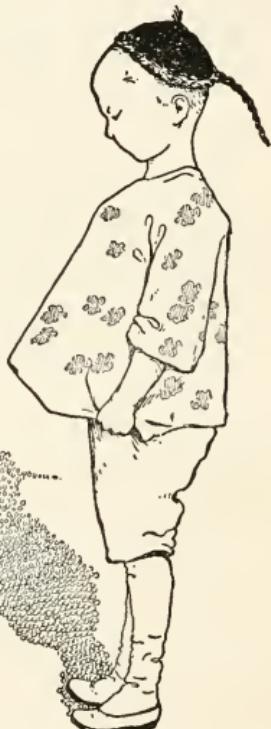
me all day, And then at dusk he steals a - way, And
sleep at night, Downthere the sun is shin - ing bright; Per -
likes the best, His play - mate in the East or West,—Me,

RIT. A TEMPO

CRESCE.

I sup - pose he goes to play With
haps he's danc - ing in the light, My
when I'm in my Sun - day best, Or

CRESCE.



I AND 2 P 3

Some-one down in Chi - na. 2. For
shad - ow down in Chi - na. 3.I
Some-one down in Chi - na.

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CLOUDS

O BEST of all I like to lie
Flat on my back and see the sky,
And watch the clouds go sailing by;
Grown folks can't stop them more than I.

Sometimes they race, sometimes they're slow,
Often they big and bigger grow,
But just exactly where they go,
No more than I the grown folks know.

UN POCO MODERATO

M F

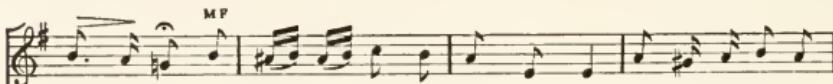
O, best of all I like to lie Flat on my back and

M F

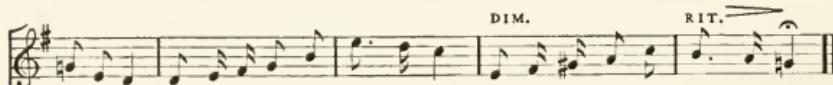
PED. *



see the sky, And watch the clouds go sail-ing by ; Grown folks can't stop them



more than I. Some - times they race, sometimes they're slow, Of-ten they big and



bigger grow, But just ex-act-ly where they go, No more than I the grown folks know.

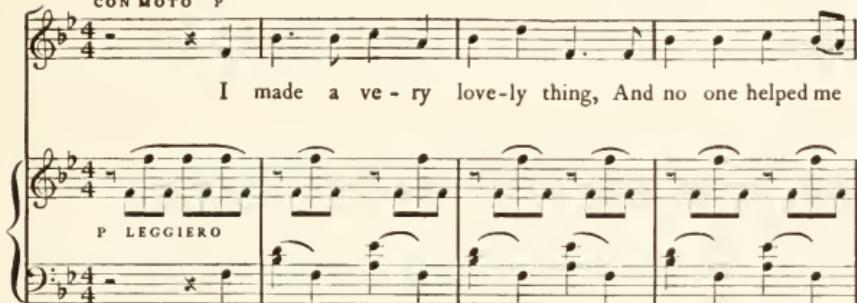


THE BUBBLE

I MADE a very lovely thing,
 And no one helped me do it;
 At first I let it gently swing,
 Then big and bigger blew it.
 It had all colors, green and blue
 And gold and purple in it;
 I loved it, though of course I knew
 'T would hardly last a minute.



CON MOTO P


 A musical score for two voices. The top staff is for the soprano (mezzo-soprano) and the bottom staff is for the bass (bassoon). The key signature is B-flat major (two flats), and the time signature is common time (indicated by '4'). The tempo is marked 'CON MOTO P'. The vocal line consists of eighth-note patterns. The lyrics 'I made a ve - ry love-ly thing, And no one helped me' are written below the notes. The bassoon part consists of sustained notes with grace notes above them. The dynamic for the bassoon part is 'P LEGGIERO'.

do it; At first I let it gen-tly swing, Then big and big-ger blew it. It

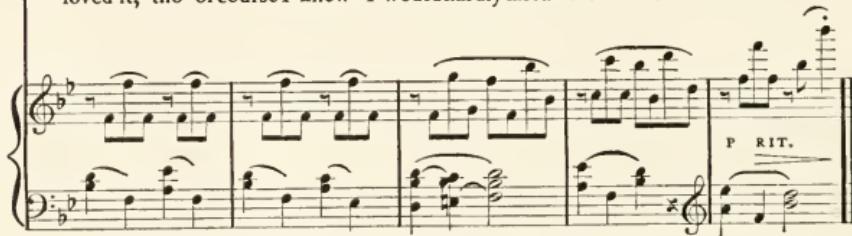

 A continuation of the musical score. The soprano part continues with eighth-note patterns. The bassoon part begins again with sustained notes and grace notes. The dynamic for the bassoon part is 'MF'. The lyrics 'do it; At first I let it gen-tly swing, Then big and big-ger blew it. It' are repeated.



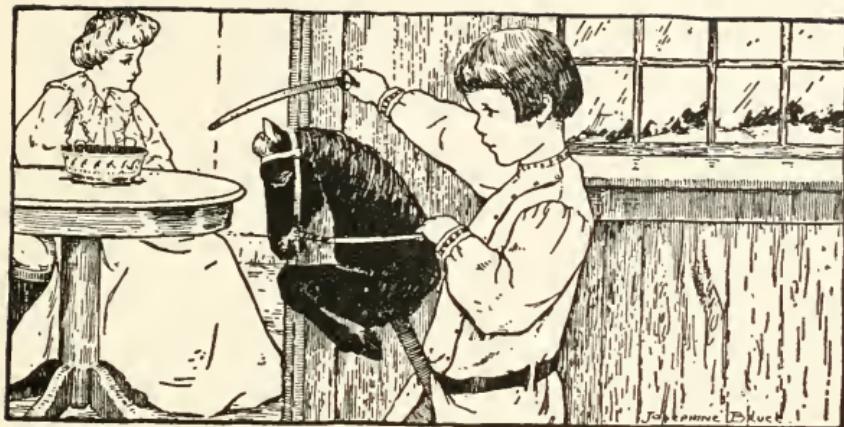
had all col - ors, green and blue And gold and pur-ple in it; I



loved it, tho' of course I knew 'T would hardly last a min - ute.



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KNIGHT OF THE HOBBY HORSE

HE rode away with flashing eyes,
To fight in a distant land;
His charger was a coal-black steed;
His sword was in his hand.
“I may be gone a hundred years,”
Said he, “and so farewell!
The papers I shall send to you
My valiant deeds will tell.”

His mother waved a last goodbye,
And sped him on his way.
“When you come back to me,” she cried,
“T will be a happy day!”

He rode across the nursery
And through the garret dim,
Then paused to view the country round,
Beyond the window’s rim.
The day was warm, he’d journeyed far,
Said he, “I’ll rest awhile,
And then again my steed and I
Will ride full many a mile.”

They found him there as night came on;
His flashing eyes were closed;
With arms around his charger's neck
The little knight repos'd.

ALLEGRO MARZIALE

Musical score for piano and voice. The piano part consists of two staves: treble and bass. The vocal part is in soprano range. The tempo is Allegro Marziale. Dynamics include **F**, **SFZ**, **MF**, and **PED.**. The vocal line starts with a short rest followed by eighth-note chords. The piano accompaniment features eighth-note patterns and sustained notes. The vocal part continues with eighth-note chords.

1. He rode a-way with flash-ing eyes, To
rode a-cross the nurs-e-ry And

The vocal part continues with eighth-note chords. The piano accompaniment features eighth-note patterns and sustained notes. The vocal part starts with a short rest followed by eighth-note chords.

fight in a dis-tant land; His charg-er was a coal-black steed; His sword was in his
thro' the gar-ret dim, Then paus'd to view the country round, Beyond the window's

The vocal part continues with eighth-note chords. The piano accompaniment features eighth-note patterns and sustained notes. The vocal part starts with a short rest followed by eighth-note chords.

The vocal part continues with eighth-note chords. The piano accompaniment features eighth-note patterns and sustained notes. The vocal part starts with a short rest followed by eighth-note chords.

DIM.

MF

pa - pers I shall send to you My val - iant deeds will tell." His
then a - gain my steed and I Will ride full many a mile." They

MF

DIM.

P MF

moth - er waved a last good-bye, And sped him on his way. "When
found him there as night came on; His flash - ing eyes were closed; With

CRES.

F

P

you come back to me," she cried, "T will be a hap - py day!" 2. He
arms a-round his charg-er's neck The lit-tle knight re - posed.

CRES.

F

P



THE SEA SHELL



DOWN in the cupboard that hangs on the wall,
Where mother's treasures stay,
There is the shell that came first of them all,
Over from far Bombay.

Outside it's crinkled and inside it's pink;
When there's a rainy day,
That is the best time to travel, I think,
Over to far Bombay.

Mother will hold the shell close to my ear;
 "Now shut your eyes," she'll say.
"Listen, for that is the ocean you hear,
 Over in far Bombay."

MODERATO CON GRAZIA

A musical score for voice and piano. The vocal part is in soprano C major, 6/8 time, with lyrics: "1. Down in the cup-board that hangs on the wall, 2. Out-side it's crink-led and in-side it's pink; 3. Moth-er will hold the shell close to my ear;". The piano part is in basso continuo style, with markings: "MF", "P", and "P". The score includes three staves: soprano, basso continuo, and basso continuo.

MF

Where moth-er's treas-ures stay, . . . There is the shell that came
 When there's a rain - y day, . . . That is the best time to
 "Now shut you eyes," she'll say. . . . "Lis - ten, for that is the

P

POCO RIT.

first of them all, O - ver from far Bom - bay. . .
 trav - el, I think, O - ver to far Bom - bay. . .
 o - cean you hear, O - ver in far Bom - bay. . .

POCO RIT.

PP

F E D. *

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SWING SONG

SWINGING up where the wind's astir,
Swinging down to the grass,
Swinging high, till you're near the sky,
Where the little birds pass.

Swinging high as the old church
spire,
Swinging low as the ferns,
Looking down on the far-off town,
Where a bonfire burns.

Swinging up where the wind's astir,
Swinging down to the grass,
Swinging high, till you're near the
sky,
Where the little birds pass.

ANDANTINO GRAZIOSO MF

Swing-ing up wwhere the wind's a - stir,

MF LEGATO RIT. P A TEMPO

[16]

CRES.

Swing-ing down to the grass, Swing-ing high, till you're

CRES.

near the sky, Where the lit - tle birds pass. Swing-ing high as the

CRES.

old church spire, Swing-ing low as the ferns, Look-ing down on the

CRES.

A TEMPO

RIT. — P

far - off town, Where a bon - fire burns. Swing-ing up where the

RIT.

A TEMPO

wind's a - stir, Swing-ing down to the grass, Swing-ing high, till you're

RIT.

near the sky, Where the lit - tle birds pass.

RIT.

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PED.

3rd



THE MOON.

SOMETIMES I wake at night,
And see a path of light
That lies across the floor;
And then I turn and see the Moon,
And play that we have never met before.

I shut my eyes, and then
I open them again
To see that smiling face.
Oh, if 't were not so far away,
I think up there would be a pleasant place.

ANDANTINO ESPRESSIVO

P

Some-times I wake at night, And see a path of light That

P

PED. *

M.F.

lies a - cross the floor; And then I turn and see the Moon And

M.F.

play that we have nev - er met be - fore. . . I shut my eyes, and

then I o - pen them a - gain To see that smil-ing face. Oh,

if it were not so far a-way, I think up there would be a pleasant place. . .

P

MF

P.P.

PED.

*



JOSEPHINE BRUCE.

LITTLE RED BUSH

O THE little red bush it was brave, it was gay,
On the hill-top so dreary and bare,
When summer was over and skies were dull gray,
And the cold winds were fighting for victory there,
In the midst of the stone
And the stubble, alone,
Flamed the little red bush.

Said the little red bush, "How I wish that I grew
In the valley so pleasant and green;
But here I must stay, so the best thing to do
Is to look bright and cheerful whenever I'm seen,
Though I'm here all alone
With the stubble and stone,
Just a little red bush."

ANDANTE GRAZIOSO *p*

1. O the lit-tle red bush it was brave, it was gay, On the
lit-tle red bush, "How I wish that I grew In the

A TEMPO

MF

PED.*

hill - top so drear - y and bare, . When sum-mer was o - ver and
val - ley so pleas - ant and green; But here I must stay, so the

skies were dull gray, And the cold winds were fight - ing for
best thing to do Is to look bright and cheer - ful when -

P

vic - to - ry there, In the midst of the stone And the
ev - er I'm seen, Tho' I'm here all a - lone With the

stub - ble, a - lone, Flamed the lit - tle red bush. 2. Said the
stub - ble and stone, Just a lit - tle red bush."

SF

1ST P 2D

RIT.

PED. *

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THE WIND

I HAVE never seen the Wind,
But I know his ways;
Slamming doors and rattling panes,
Whirling snows and driving rains,
That is how he plays.

When I try to walk along
Just as grown folks do,
He will push me till I run,
Then he'll take my hat for fun,
And my ribbons too.

How I wonder where he stays
When he goes away.
I have heard him rushing by
When the moon was riding high,
And he's gone next day.

ALLEGRO AGITATO

F

MP

i. I have nev - er seen the
try to walk a -
won-der where he

[24]



Wind,
long
stays

But I know . . . his ways;
Just as grown . . . folks do,
When he goes . . . a - way.

S F

P CRES.



P CRES.

F

VERSES 1 AND 2

M F

LAST VERSE

That is how he plays.
And my rib - bons too.
And he's gone next

2. When I
3. How I
day.

F

MF

PP

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PROCESSION DAYS

HOW I wish that I were tall
On Procession Days,
When the band goes marching by,
And the trumpet plays.
Grown folks big and high can see,
While they hide it all from me.

When I've grown to be a man
I shall beat the drum,
And you'll see me marching by
On Procession Days.
Very straight and tall I'll be
So that ev'ry one may see.

A musical score for voice and piano. The vocal line starts with a melodic line in G major, 4/4 time, marked 'ALLA MARCIA'. The piano accompaniment begins with a forte dynamic 'F MARCATO' in the bass clef staff. The vocal part continues with 'How I wish that I were tall' followed by 'On Pro-'. The piano accompaniment has a sustained bass note in the first measure and a sustained harmonic note in the second measure.

CRES.

ces - sion Days, When the band goes march-ing by,
beat the drum, And you'll see me march-ing by

And the
On Pro-

CRES.

trum - pet plays.
ces - sion Days.

Grown folks big and high can see,
Ve - ry straight and tall I'll be

F

MP

CRES.

While they hide it all from me.
So that ev - 'ry one may see.

2. When I've

CRES.

MF

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JOSEPHINE BRUCE

THE SNOW MAN

I SAW a little Snow Man
With such a funny face,
Close to a garden wall;
He stood just like a soldier
All winter in that place;
He never moved at all.

I said goodbye one morning
As I went off to school;
Never a bit stirred he;
The sun was shining brightly
Although the air was cool;
I thought he smiled at me.

That very day he vanished,
The way the Snow Men do,
Never came back at all!
He slid away at noontime,
Where grass was pricking through,
Close to the garden wall.

ALLEGRO NON TROPPO MF

I saw a lit - tle Snow Man With such a fun - ny face,

Close to a gar - den wall; . . . He

stood just like a sol - dier All win - ter in that place; He nev - er moved at

all. . . . I said good-bye one morning As I went off to school;

Nev - er a bit stirred he; . . . The sun was shin-ing

bright-ly Al-tho' the air was cool; I thought he smiled at me. . . .

P

That ve - ry day he van-ished, The way the Snow Men do, . .

P

Nev - er came back at all! . . . He slid a-way at

P

noon-time, Where grass was prick-ing through, Close to the gar - den

wall. . .

DIM.

PED. *

PP

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DARK NIGHTS

WHEN 't is very dark at night
 All the things that seemed so clear,
 Woods and fields and garden flow'rs,
 Fade away and disappear.

Where the lilac bushes were,
 Where the trees stood tall and green,
 Where the bench was, near the gate,
 Shapes all dim and strange are seen.

But the morning brings again
 All the things night stole away,
 Woods and fields and garden flow'rs,
 Ready for another day.

ANDANTE P

When 'tis ve - ry dark at night All the things that

P

[32]

seemed so clear, Woods and fields and gar - den flow'rs,Fade a - way and

This block contains the first four measures of a musical score. The music is in common time, with a key signature of three sharps. The vocal line consists of eighth and sixteenth notes, accompanied by a piano part that includes eighth-note chords and bass notes.

M F
dis - ap - pear. Where the li - lac bush - es were,Where the trees stood

This block contains measures 5 through 8 of the musical score. The dynamic marking 'M F' appears above the vocal line in the fifth measure. The piano accompaniment features eighth-note chords and bass notes.

C RES.
tall and green,Where the bench was, near the gate, Shapes all dim and

This block contains measures 9 through 12 of the musical score. The dynamic marking 'C RES.' appears above the vocal line in the ninth measure. The piano accompaniment features eighth-note chords and bass notes.



strange are seen. But the morn-ing brings a - gain All the things night

stole a - way, Woods and fields and gar - den flow'rs,

Read-y for an - oth - er day.

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Josephine Bruce.

THE RAIN

ALL the flow'rs were fast asleep;
 Softly down the Rain did creep;
 "Now," he said, "I'll wake them up,
 Clover, Daisy, Buttercup."
 Tap! Tap! Tap!

"Winter now has gone away;
 Flowers dear, come out to-day!
 Spring is waiting just outside;
 Pray don't any longer hide."
 Tap! Tap! Tap!

Soon the windows open flew;
 Little heads came into view.
 Far away the Rain had crept,
 Waking other flow'rs that slept.
 Tap! Tap! Tap!

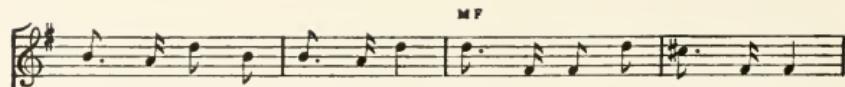
ALLEGRETTO

P

1. All the flow'rs were fast a - sleep ;
 2. "Win - ter now has gone a - way ;
 3. Soon the win - dows o - pen flew ;

M.F.

PED. *



Soft - ly down the Rain did creep; "Now," he said, "I'll wake them up,
Flow-ers dear, come out to - day! Spring is wait - ing just out - side;
Lit - tle heads came in - to view. Far a - way the Rain had crept,



Clo - ver, Dai - sy, But - ter - cup." Tap! Tap! Tap!
Pray don't an - y long - er hide." Tap! Tap! Tap!
Wak - ing oth - er flow'rs that slept. Tap! Tap! Tap!

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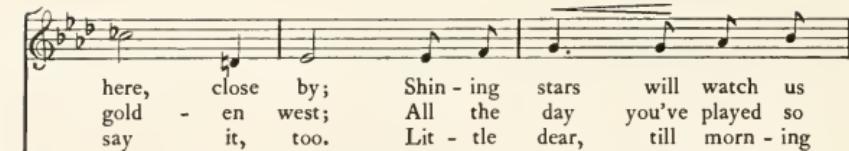
ULLABY

GO to sleep, my little dear,
Mother's here, close by;
Shining stars will watch us both,
Looking from the sky.

Long ago the sun went down
In the golden west;
All the day you've played so hard,
Now 't is time to rest.

Hear the crickets chirp good-night,
We must say it, too.
Little dear, till morning comes,
Pleasant dreams to you.

A musical score for 'Go to Sleep' in 2/4 time, B-flat major. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The vocal part starts with a dotted half note followed by an eighth note. The piano accompaniment features eighth-note chords. The lyrics begin with 'Go to sleep, my lit - tle dear,' and continue with 'Moth-er's go the sun went down In the crick - ets chirp good-night, We must'. The piano part includes dynamic markings 'MP' and 'P'.

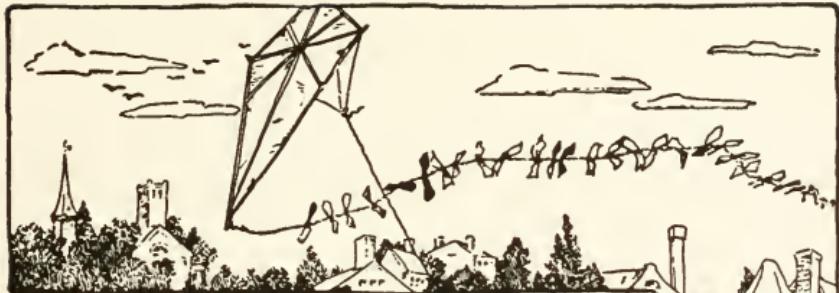


1ST AND 2D VERSES | LAST VERSE

both, Look-ing from the sky. 2. Long a -
hard, Now 'tis time to rest. 3. Hear the
comes, Pleas-ant dreams to you.



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THE KITE

FLY up, my little kite so gay,
As high as you can go.
You need not fear to lose your way,
For I am here below.

The swallows wonder what you are,
And fly along with you,
A stranger bird who's travelled far,
All white with tail of blue.

Fly bravely on, my little kite,
The swallows are your friends;
They'll miss you, stranger bird so white,
When your long journey ends.

MODERATO CON MOTO

MF

Fly up, my lit - tle



JOSEPHINE BRUCE

kite so gay, As high as you can go. You need not fear to

lose your way, For I am here be - low.

The swal-lows won-der what you are, And fly a-long with

you, A stran-ger bird who's trav-elled far, All white with tail of

blue. Fly brave-ly on, my

lit - tle kite, The swal-lows are your friends; They'll miss you, stran-ger

P RIT.

bird so white, When your long journey ends, When your long journey ends.

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ROBIN

ROBIN'S in the tree-top,
Singing in the sun.
"Ev'rything tells of Spring!
Weather's almost always so,
Bright and clear like this, you know,
Fair for ev'ry one."

Robin's in the tree-top,
Singing in the rain.
"Though today skies are gray
Weather is not always so.
Soon through ev'ry cloud, you know,
Comes the sun again."

MODERATO CON GRAZIA

MF

Rob-in's in the tree - top, Sing - ing in the sun...

PED. *

PP

[43]

A musical score for voice and piano. The vocal part is in treble clef, 2/4 time, and G major (indicated by a sharp sign). The piano part is in bass clef, 2/4 time, and G major. The vocal line begins with a short rest followed by eighth-note patterns. The piano accompaniment features sustained notes and eighth-note chords. The dynamic marking 'MODERATO CON GRAZIA' is at the top left, and 'MF' (mezzo-forte) is above the vocal staff. The vocal line continues with the lyrics 'Rob-in's in the tree - top, Sing - ing in the sun...'. The piano part includes a dynamic marking 'PP' (pianissimo) and a pedal symbol 'PED.' with an asterisk below it. The page number '[43]' is at the bottom right.

CRES.

"Ev - 'ry-thing tells of Spring! Weather's al - most al - ways so,

CRES.

DIM.

Bright and clear like this, you know, Fair for ev - 'ry one."

DIM.

P

PED. *

DOLCISS.

P

Rob - in's in the tree - top, Sing - ing in the rain...

CRES.

"Though to-day skies are gray Weath-er is not al - ways so.

CRES.

DIM.

Soon thro' ev - 'ry cloud,you know,Comes the sun a - gain."

DIM.

P DOLCISS.

PED. *

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THE RIVER

THE river's like a looking-glass;
It smoothly slides along;
I see my face and underneath
The silver fishes throng.

The leaves and blossoms lie on top,
And float away from me;
The shining pebbles, red and green,
Far down below I see.

How I should like to stay down there
Where little fishes glide,
And see the river overhead
Past other children slide.

MOLTO TRANQUILLO

P

The riv - er's like a

P

PP

look - ing-glass; its smooth-ly slides a - long; I see my face and

MF

un - der-neath the sil - ver fish - es throng. The leaves and blossoms

MF



lie on top, and float a-way from me; The shin - ing peb-bles,

Continuation of the musical score. The vocal line continues with eighth and sixteenth note patterns. The piano accompaniment consists of eighth-note chords. The dynamic is marked 'DIM.' at the end of the section.

Continuation of the musical score. The vocal line consists of eighth and sixteenth note patterns. The piano accompaniment consists of eighth-note chords. The dynamic is marked 'P' (piano) at the end of the section.

red and green, far down be-low I see. How I should like to

Continuation of the musical score. The vocal line consists of eighth and sixteenth note patterns. The piano accompaniment consists of eighth-note chords. The dynamic is marked 'PP' (pianissimo) at the end of the section.

stay down there where lit - tle fish - es glide, And see the riv - er

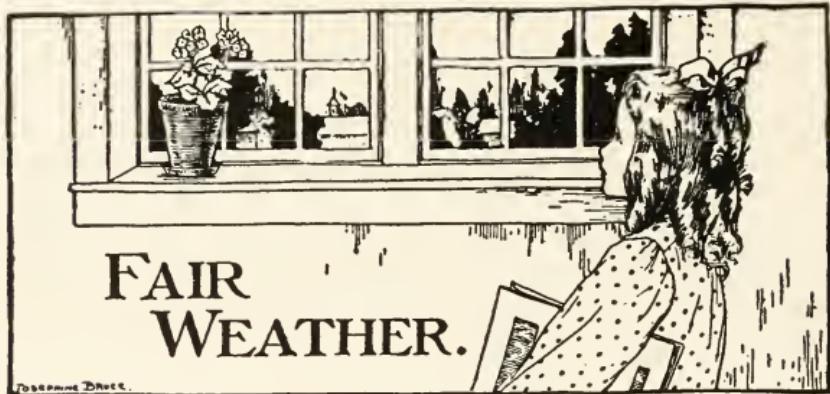
Continuation of the musical score. The vocal line consists of eighth and sixteenth note patterns. The piano accompaniment consists of eighth-note chords.

o - ver head past oth - er children slide.

RIT.

PED.

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FAIR WEATHER.

JESSIE WILLCOX SMITH

THE Clerk of the weather knows the way
The wind will blow outdoors,
But the secret of making a pleasant day
Is never the Clerk's—it's yours.

Just open your eyes and smile, my dear,
And soon the sun you'll see;
He'll shine indoors, and the wise old Clerk
Can't alter the weather—not he!

ALLEGRETTO

MF

The Clerk of the weather knows the way The

FP

wind will blow out - doors, . . . But the se - cret of mak-ing a

This musical score consists of two staves. The top staff is for the voice, starting with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics "wind will blow out - doors, . . . But the se - cret of mak-ing a" are written below the notes. The bottom staff is for the piano, featuring a bass clef and a common time signature. The piano part consists of chords and bass notes.

pleas-ant day Is nev-er the Clerk's—it's yours. Just o - pen your eyes and

CRES.
CRES.

This section continues the musical score. The lyrics "pleas-ant day Is nev-er the Clerk's—it's yours. Just o - pen your eyes and" are followed by two crescendo markings, "CRES." and "CRES.", placed above the piano staff.

smile, my dear, And soon the sun you'll see; . . He'll shine in-doors, and the

This section concludes the musical score. The lyrics "smile, my dear, And soon the sun you'll see; . . He'll shine in-doors, and the" are followed by a final piano accompaniment.

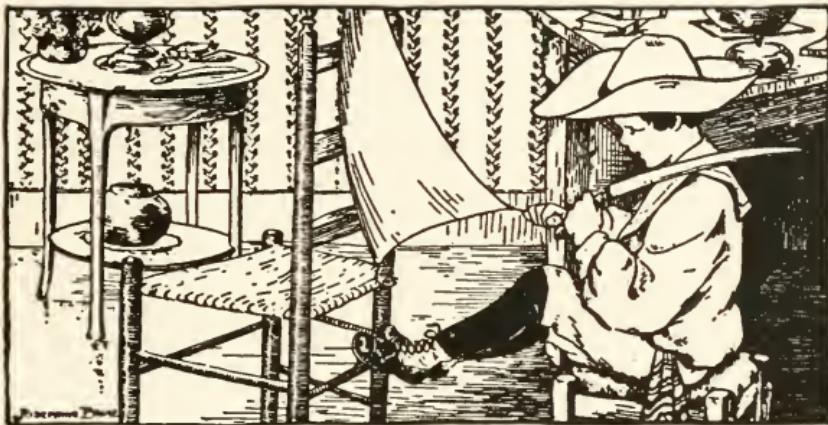
wise old Clerk Can't al-ter the weather—not he! not he!

F

PED.

*

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PIRATE'S SONG

ALL day I've been a Pirate,
A-sailing on the sea;
From Bureau Land some treasures
I'm bringing home with me,
For I am a Pirate bold!

From off the Table Islands
I got a precious store;
I safely sailed among them
Where none had sailed before,
For I am a Pirate bold!

But now my voyage is ended,
As ev'ry voyage must be,
The harbor lights of Bed Land
I'm glad enough to see,
Though I am a Pirate bold.

ENERGICO

M.F.

I. All day I've been a Pi - rate, A -
off the Ta - ble Is - lands I
now my voyage is end - ed, As

F

PED. *



sail - ing on the sea; From Bu - reau Land some treas - ures I'm
got a pre-cious store; I safe - ly sailed a - mong them Where
ev - 'ry voyage must be, The har - bor lights of Bed Land I'm



bring - ing home with me, For I am a Pi - rate bold! 2. From
none had sailed be - fore, For I am a Pi - rate bold! 3. But
glad e-nough to see, Though I am a Pi - rate bold.



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THE ANTIPODES



HERE it is snowy winter-time;
The world is cold and white.
They say at the antipodes
These days are warm and bright.
How I should like when summer's gone
To give the earth a swing,
And make it turn the other way
Until I found the spring.

win - ter-time; The world is cold and white. They say at the an -
CRES.
 tip - o - des These days are warm and bright. How I should like when
CRES.
 summer's gone To give the earth a swing, And make it turn the other way Un -
RIT.
 til I found the spring, the spring.
A TEMPO
RIT.
PED. * PED. * PED. * PED. *
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 [56]

CENTRAL CIRCULATION,
 CHILDREN'S ROOM.

